

MUSICAL COURIER

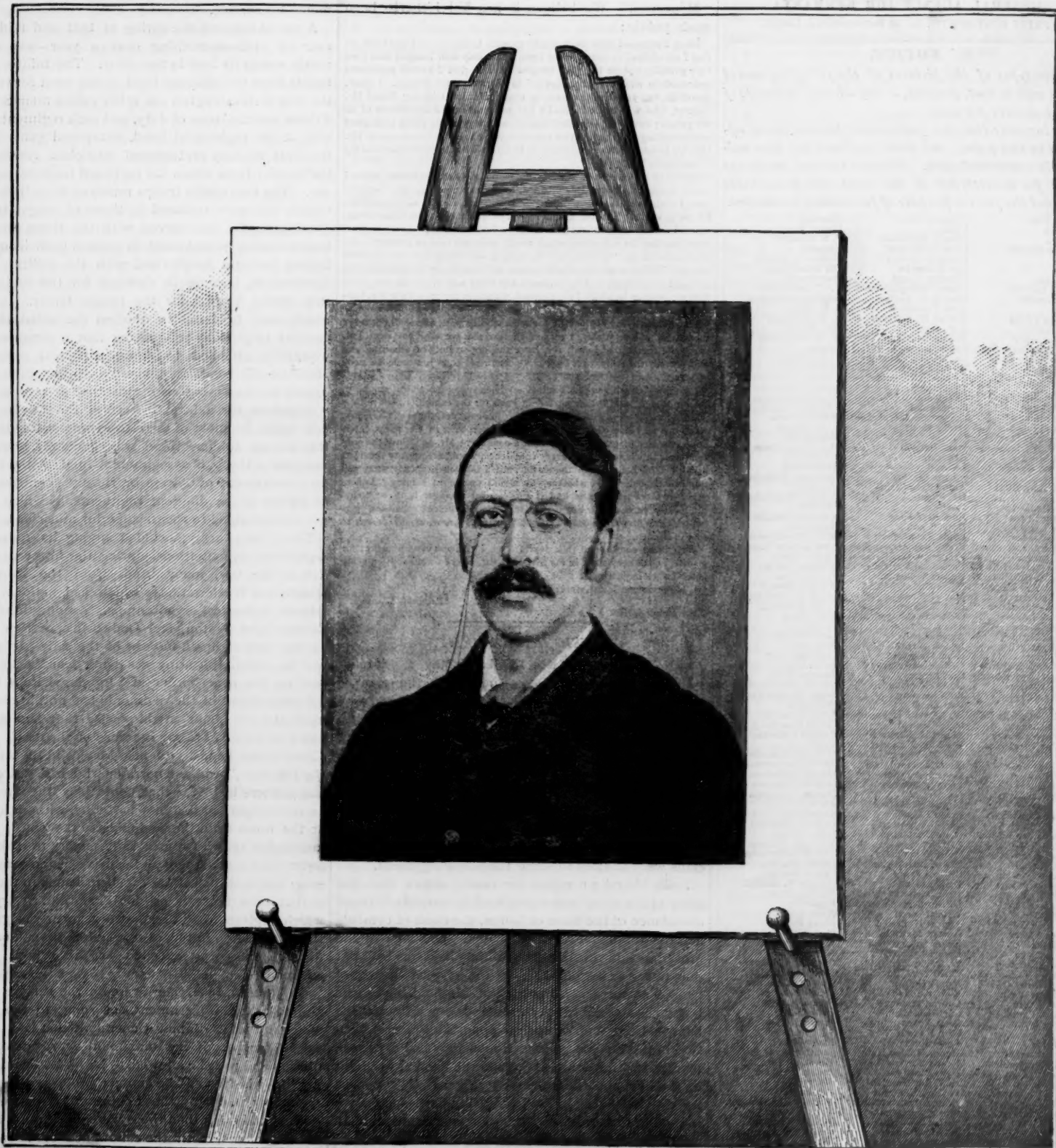
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXI.—NO. 8.

NEW YORK, WEDNESDAY, AUGUST 20, 1890.

WHOLE NO. 548.



C. VILLIERS STANFORD.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, AUGUST 20, 1890.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During more than ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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MR. ROBERT THALLON sends us the following letter, which deserves special place in our editorial columns:

900 ST. MARK'S-AVE., BROOKLYN, August 14, 1890.

A word to music lovers and musical students.

At present at Brighton Beach there is a rare opportunity to hear good music and breathe pure, cool air at the same time.

Mr. Anton Seidl and his magnificent orchestra from the Metropolitan Opera House, New York, are performing the best works of the best composers.

Those who are studying music and wish to learn ought to go down every day (like myself) and embrace this unusual opportunity of hearing good music.

People are constantly talking of going abroad for their musical education, when there isn't the slightest necessity for doing so.

Twenty years ago the case was different, when one had to be thankful for the privilege of hearing an occasional concert; but now, right in our midst, there are two concerts daily for ten weeks (admission, 15 and 25 cents), and one can listen to the very best compositions of the best composers, ancient and modern, light and classical.

Mr. Seidl is continually receiving novelties by European composers, and they are often performed here before they are in Europe.

I strongly advise every music lover and musical student to embrace this wonderful opportunity.

ROBERT THALLON.

We think that comment is in this case superfluous.

AN UNPUBLISHED LETTER BY WAGNER.

THE following interesting letter addressed by Wagner to the tenor Roger is published by the "Ménestrel." We believe it has not hitherto been made public:

DEAR FRIEND—I have been stupid enough to injure my right hand, so that I am obliged to dictate these lines. You may well imagine that I am very grateful to you for your proposition and that I keenly appreciate your wish to sing my "Lohengrin" in Germany and France. I must, therefore, beg you to put yourself in communication with my friend Mr. Nutter, who will translate it—he has undertaken the translation of all my poems; but I am persuaded that you will very easily come to a good understanding with him. With regard to Mr. Carvalho, he has caused Mr. Ollivier to ask me this summer not to interfere with the performance of my "Lohengrin" in Paris.

As I have not the least wish in the world to push my works, which I prefer should make their way unaided, I have sent word to Mr. Carvalho that I shall meddle with nothing. It is difficult, not to say impossible, for me to write to him, but as I have every confidence in you, dear friend, whom I admire as an artist and esteem and love as a man, I do not conceal from you that the only thing which would make me take an interest in the production of my "Lohengrin" in Paris would be the fact that you will sing it. Will you see Mr. Carvalho and tell him this or let him know the contents of this letter? I do not know any other way of getting out of the difficult position in which I am situated, thanks to my promise to Mr. Carvalho through the medium of Mr. Ollivier.

I have been living at Lucerne for some months past, and shall not move thence for a long time. I very much fear that we shall not meet, but, much as I regret that I shall not have the opportunity of admiring you and heartily thanking you, I am quite convinced that you have no need of me.

I have also to tell you that some of my friends had thought of mounting "Tannhäuser" and "Lohengrin" in Paris for the exhibition, but in German, Mrs. Schnorr (with whom you have sung several times in Germany, when she was Miss Garrigues), my only interpreter in Germany, entertained the idea of going to Paris with a company; Mr. de Bülow, the only conductor in whom I repose every confidence, would accompany them; as usual, I shall not move in the matter, but I ask you privately what you think of the enterprise, whether you would decide on singing "Lohengrin" in German in Paris, and if a theatrical manager is to be found sufficiently eccentric to engage in such an adventure? Besides, perhaps Mrs. Schnorr, the only "Ortrud" whom I know, would consent to sing in French.

Weigh and consider all this, dear friend, I give you carte blanche; for myself, I shall keep snug in my Swiss retreat, where I am happy in being able to work in peace.

With best regards and sincere thanks, dear friend,

RICHARD WAGNER.

November 3, 1886.

MUSIC IN THE ARMY.

GENERAL orders No. 15, dated May 4, 1861, issued by the War Department, give the plan of organization of the volunteer forces called into service by the President on the day previous to that date. The men enlisting under this call were to be subject to the laws and regulations governing the Army of the United States, and the orders specified that a band of twenty-four musicians should be included as a part of each regimental organization. Besides this band two musicians for the ordinary martial music were allowed each company, and two principal musicians were allotted to serve the whole regiment.

Such liberal provision for music shows that the glory of the army was considered incomplete without abundance of the blare of horns, the clash of cymbals and the boom and rattle of drums. This view of the importance of music to the military halo was held not only in the army, but also by the civilian masses of people at the early war period. Individuals of the latter class possibly overestimated a position in the band as being one of special opportunity for distinction in the field, as all the troops they had ever seen marched with a drum major and the band at the right of the line, and the bravest were generally supposed to be those placed in the front. But battles are never fought in that order of formation, and bands, though they may have their usefulness in other directions, are never expected to lead bayonet charges with music.

An historical occasion is remembered when, at the

critical moment of a collision with a secession mob during the early days of the war, the musicians found themselves unpleasantly at the front. This occasion was at the time of the passage through Baltimore, on April 19, 1861, which was attempted by the band marching at the head of one wing of the Sixth Massachusetts Regiment. Probably blood flowing from the wounds of these musicians, whether it be more or less, was some of the earliest shed in the Union cause. Certainly this band was the first of any body of the troops to return home disabled; for not only did the members of it receive bodily wounds from clubs, paving stones and the various missiles availed of by the mob in resisting their onward way, but also their musical instruments, which played "Yankee Doodle" and other patriotic tunes, were ruthlessly beaten out of shape, and the usefulness of the band for any of the legitimate purposes of music in the army was for the time being neutralized. The members of the band in some instances owed their lives to the protection of several of the loyal and humane citizens of Baltimore, and after a few days of such safety at private hands they returned to Massachusetts to recover from wounds and secure new instruments for service.

A period between the spring of 1861 and midsummer of 1862—something over a year—was when music was at its best in the army. The militia regiments from the different loyal States went forward at the first to Washington and other points menaced for a three months' tour of duty, and each regiment took with it its regimental band, composed generally of the best military professional musicians resident in the locality from which the regiment took its departure. The short term troops returned from their tour of duty and were replaced by those of longer terms. Musicians who had served with the three months' troops having gained much in general proficiency and having become familiarized with the military field movements, became in demand for the regiments then being formed for the longer terms. Inducements were held out to quicken the enlistment of recruits by publicly announcing that a famous band would be attached to some particular regiment. Members of bands in the army at this time were graded in classes and were mustered in ordinarily as "musicians for a band." Besides the Government pay, which for most of the classes was above that of the private soldier, there was generally some arrangement through a regimental fund, by the voluntary assessment of officers or through contributions of friends of the different regiments, by which extra pay was provided to secure superior musicians.

The Union army included among its numerous regimental organizations, during the first year and a half of the war, many bands from the Northern, Middle and Western States which had national reputations as musical organizations. Among these were Gilmore's, of Boston, and Dodworth's, of New York. In that first eighteen months of the early part of the war in which the army was lying near Washington, and on the near border of Virginia, visitors to the different camps of the regiments had nothing near so much to say about anything else they had seen or heard as they had to say in praise of the music of the Union army bands. "I heard bands in the Army of the Potomac," said one narrator who had visited the camps there in 1862, "that could play the music of an entire opera in faultless harmony, without looking at the notes from the beginning to the end." Slight knowledge only of music is necessary to make one aware that a statement so inclusive is an exaggeration; but that there were excellent bands in the army at that time there is no doubt, and the rivalry as to which regiment had the best was nearly as great as the competition in regard to which regiment, brigade, division or corps excelled in the school of the soldier.

On June 30, 1862, there were in the service of the United States Government, according to the official statement of Adjutant General Richard C. Drum, 646,917 troops. If the maximum aggregate of 1,046 officers and men be allowed to each regiment in estimating (which would be an over proportion, as many regiments had only the minimum aggregate of 866 officers and men) then there were, in a round total of 618 regiments, with the allowance of twenty-four musicians for the band, twenty more for drummers and two more for principal musicians, to all appearances 28,428 men enlisted as musicians, and 14,832 of

these men were serving, or according to the organization of the army should have been serving, strictly as bandmen, divided into 618 or more bands.

On July 17, 1862, a bill containing sections ordering the muster out of regimental bands passed in Congress and was approved by the President. This bill contained the proviso that each brigade in the volunteer service be allowed to have sixteen musicians in a band. The carrying into effect of the provisions of this bill resulted in the going out of service, within thirty days from its passage, of nearly all of the bands of volunteer troops in the army, very few of the men composing the regimental bands being willing to serve as musicians on such terms as were offered men of superior musical ability, the pay, length of service and possible requirements of duty being those of a regularly enlisted soldier. With the calls for music at war meetings, service in instruction camps and for escorts, and, alas, too, too often in military funeral marches to the grave with the slain "brought home on their shields," musicians found ample employment at home in local professional bands after their return from the army.

Musicians who had served in the army as bandmen had become familiar with the impossibilities of merging their professional duties with those of the ordinary soldier who carried a rifle. Acting as ambulance corps bands could be and were very useful, and members of bands in the army sometimes ran great risks of losing their lives. Indeed, some were killed; but such an unfortunate event immediately crippled the band, for while it was possible to replace the soldier carrying the rifle with another soldier perhaps quite as good, when the musician who played a horn was crippled or killed it was difficult, and sometimes impossible, to supply his place.

Except in camp or on parade, and for lightening the tedium of the soldiers' lives when not on active duty, musical instruments played by a band were not largely of general usefulness to guide in step or in any way help the movements of regiments. Soldiers on long marches or expeditions who had generally to make their way over narrow, sandy or muddy roads, sometimes fording streams of water from ankle to waist deep, foot sore from going barefooted, or if wearing shoes from having them full of chafing sand or mud, could not march in any other way than by route step and in irregular progress, perhaps making short halts at intervals to form companies and to prevent straggling. At such times it would be possible for a band, if it accompanied its regiment on the march, to add to the cheer of the occasion by giving a little music, unless, as it might happen, the valves of the instruments were as full of dirt as were the soldiers' shoes, or unless, indeed, the delicate parts of the instruments had become broken and possibly some of the mouthpieces lost.

When the bands which were mustered out in July, 1862, and which had done good duty during the war up to that period, ceased to perform their peculiar service, the numbering of the regiments sent out from Massachusetts had reached to about the forties. After that time all bands attached to regiments, and under the control of its commanding officer, were composed of strictly enlisted men, on the same footing for pay, rations and duty as the soldier who carried a rifle. In fact, the men composing these bands in some cases were only musicians when in camp or on parade, and on the march or in action carried rifles.

At Readville, in the summer and autumn of 1862, the nine months' regiments were recruiting. The Forty-third Massachusetts Regiment in camp there had Gilmore's famous band, which had been mustered out and had returned from its tour of duty in North Carolina with the Twenty-fourth Massachusetts Regiment. The Forty-fourth Massachusetts Regiment at its camp had Flagg's Boston Brass Band. The Forty-fourth paid \$3,000 for this band service while in camp. It is likely that the Forty-third paid nearly the same amount. It was no part of the contract that these bands should go to the war with the regiments they had been in camp with, and upon the departure of the troops the bands escorted them to the transports upon which the soldiers were to be conveyed to North Carolina, and there the duties of the musicians ended.

Col. Charles R. Codman, who was then raising the Forty-fifth Massachusetts (Cadet) Regiment, also in Readville, at Camp Meigs, took a different view of the

musical situation in his regiment, and immediately on going into camp set about forming a band out of his enlisted men, instruments being furnished by friends of the regiment. Many other regiments followed his example after reaching the front, but it is believed this regimental band was the first to depart from Massachusetts as regular soldiers, musically equipped.

After the muster out of the bands in 1862 most excellent corps of musicians for marching purposes were formed out of the martial music corps of regiments. These were called flute and drum bands. These bands first made their appearance among the Pennsylvania and New York troops. Their music was most inspiring on the march, and the octave flutes and fifes playing different parts made really good music for war purposes, though for concert occasions it was monotonous.

The bands enlisting after 1862 were eventually organized into drilled ambulance corps, and when in camp or in action were responsible for that duty. Their services in that direction were unquestionably of great value.

From a letter written by Army Surgeon Edward P. Roche, concerning the battle of the North Anna River, the following is quoted:

"In the midst of the attack a thunder storm swept over us, coming from the direction up stream, and for a time everybody sought such cover as he could. It was dusk, but would be moonlight. The attack had failed and the troops were to recross the river. The storm had swollen the river so that where we waded at 3 P. M. a horse could not stand at 8. To a request as to what I should do with the wounded, the reply came from Dr. Hogan at Crittenden's headquarters, 'Do the best you can, but cross the river.'

"To wait for the river to fall was, perhaps, to be captured, but how transport the wounded over such a flood? Their guns and equipments we threw into the river, and the dead had gone over, we need not trouble about them. There were no regular hospital attendants to call on; but fortunately the band of the Fifty-sixth had been ordered back to the field hospital when the fight began, with orders to report to the surgeon for duty for the time. They were a fine body of young men, and the most willing and reliable I ever found. I had been told they were principally from the Cape and used to the water.

"I called them together and stated the case fully, and they promptly offered to get the wounded across by carrying them on their backs, two men wading and swimming with one wounded. The attempt was made and a few carried over in this manner, but the men became so exhausted and chilled it was abandoned. In this dilemma I recollected the ruins of a mill and mentioned it to the men, and the hope there might be material enough left to make a raft on which to float the wounded. They caught at the idea and willingly swam the river, and with such tools as they could find tore up the flooring and built a raft capable of sustaining three men at a time. Ropes to pull it with we could not procure, and the only means of propulsion was for the men to strip off their clothing and swim and wade the river, pushing the raft before.

"It took most of the time four men, sometimes six, to make one trip, and they were in the water up to their necks about all the time—not a safe position by any means, especially during the intervals when the moon was obscured by passing clouds. The danger and labor of transporting some fifty wounded men in this manner can hardly be understood by the civilian in these times of peace; but those who toiled through that long summer night and into the daylight before the task was finished maybe feel some of the aches in their bones still.

"Some weeks after this affair I was told by an officer that he saw a very highly commendatory article in the New York 'Herald' concerning this rescue of our wounded at the North Anna River, and that it gave the credit of the performance to those who to my own knowledge were not on the ground at all. We had many men during the war who struck printers' ink with much greater tact and zeal than they did the enemy, but in this case I can do justice to the band of the Fifty-sixth Massachusetts. Its members alone did the work and earned the praise. If they came from Cape Cod, as I always believed they did, they were a credit to it and the State, and perchance some whom the strong arms ferried over the river that night are still living and will be thankful to know to

whose efforts they were saved from, at the best, a lingering captivity."

Many other army surgeons could undoubtedly bear similar testimony as to the value of the services of bandmen in the army, not only in active service as in the case of Surgeon Roche, but in addition as to the good effect of cheerful music toward promoting the health and keeping up the spirits of the men in camp,

J. D. WHITCOMB.

Wasted Energies.

PECULIARLY numerous are the musically inclined people who are Jacks of all trades, so to speak, and masters of no instrument. Their name is Legion, for they are many, and they are a sore trial to their friends and acquaintances. They can no more attain proficiency than can a spray of water do the work of a well directed, solid stream. At the outstart of their varied musical career they may be full of a laudable desire to stick to one thing and do that well. But the musical Jack of all trades does not long retain his singleness of purpose. He begins, say, with the piano. It is the first instrument that is available, and as it is found in the house of nearly every one of his friends, he thinks it will be a good thing to be a pianist. The player on the violin, he argues, and on the flute, or cornet, or guitar or 'cello must carry their instruments with them to the place of meeting, or to the friend's residence where music is expected. But the piano is there already, and the piano player or accompanist is never expected to carry one around with him. So the piano is his Alpha.

He takes a few "quarters," and finds that nature has not fitted him to wrestle successfully with scales and five finger exercises, and that there is a lot of hard work to be done before he can play a simple melody by note. The home piano is, meanwhile, a sufferer, and the home people are the piano's companions therein. For a time, and while the novelty of the thing lasts, the young pianist gets along fairly well. But he has gone into piano playing "for the fun of the thing," and the fun is not forthcoming. He grows inattentive to his teacher, and finally wonders if it wouldn't be nicer to twang a guitar or pick a mandolin. These are easier to learn than the piano, and, after all, not so commonplace. So his piano takes a rest, but not the members of his household. The home echoes do not slumber, for the sound of the mandolin is heard far on into the night, or the strumming on a guitar makes the lovely moonlight melancholy and disturbed. When the ends of the young man's fingers grow sore, and his right wrist aches, he wonders if the violin is really so hard to learn as some fellows make out. At any rate he will try. The queen of instruments does not find in Jack a very consistent subject. He may master the gamut, get a feeble idea of bowing, but by that time he is willing to go before a magistrate and swear that there's no fun at all in learning to play the violin.

Some friend suggests that Jack has good fingers for the 'cello. Then a period of absolute suffering dawns for the long suffering kinsmen of Jack. The sound of his big fiddle makes the home a place of dire discord, and the praised fingers grow full of aches ere the gamut is mastered. The 'cello is not an instrument to yield up its soul to a novice, and Jack's enthusiasm wanes rapidly. An idea takes hold of him to the effect that his mouth is the kind to give him an excellent embouchure for the flute. Besides the flute is such a sweetly romantic instrument and fits into one's pocket so readily. An epoch of dismal toots and tootles follows, wherein Jack adds to his collection a fine eight or ten keyed flute and plays at a rate that depreciates real estate in the vicinity of his home. Hearing the cornet played at a distance some fine evening, Jack concludes that it is a delightful parlor instrument, and he buys a brass horn full of twists. Then, indeed, does his household know the full misery of possessing a Jack of all trades, and the cornet player is helped to recover from his latest fad as quickly as possible. Finally, after a trial of the banjo, the clarinet and a few other minor instruments, Jack's musical energies collapse and he drifts into a state of indifference. There are many such Jacks abroad and they represent an amount of wasted energy disheartening to contemplate.—Pittsburgh "Bulletin."

—On the occasion of the festival of Sant' Anna, Palestrina's mass "Aeterna Christi Munera" was performed in the Cathedral of Milan, with the addition of liturgical pieces by Galignani, director of the musical services there. The Credo in Palestrina's work was magnificently rendered. The Offertorio of Galignani is very fine.

—Professor Guercia, a well-known singing master, recently died at Naples. Born in 1831, he studied at the conservatoire of that city, and afterward became professor of singing there. He wrote an opera ("Rita") which had only a short lived success, but he is best known as the composer of songs, his "Ei non m'avara" being at one time almost as popular as Ardit's "Bacio." He is also the author of a singing method.



THE RACONTEUR.

FIRST, on my return to life, I would like to notify my friends at large that I have lost, strayed or mislaid my beautiful walking stick, which all the readers of my columns are so well acquainted with through the medium of my story "My Walking Stick, a Scherzo after Chopin."

I offer a liberal reward to anybody that returns said stick to its owner.

It is a polyphonic poem in ivory.

I think this is delicious; it is clipped from the "Evening Sun."

THE SONG THAT BROKE HER HEART.

A Collier's Child Listens to Sweet Music, Which Proves More Than She Can Stand.

The spacious lawns about the mansion are beautiful this evening. Colored lanterns swing to and fro among the trees, while the mellow light from scores of incandescent lamps brings into relief the varicolored tents that are scattered about. Among these move beautiful women and handsome men.

Where the lawn ends the sea begins and stretches away in the distance. High in the heavens sails a full, clear moon. And the silvery light which falls athwart the rippling waters shows the ragged figure and pinched, wan face of the collier's child as she kneels on the stone seawall, her face pressed against the iron railing in an effort to see more of what is going on inside.

None of the gay party sees the little figure crouching there, with a world of longing in the big blue eyes. She thinks she must be dreaming, it is all so beautiful and strange—so different from the deep, dark mine in which she works beside her father every day.

She hears the merry laughter and hum of voices, and then the strains of soft, sweet music. Suddenly this ceases, and then the voice of a singer reaches her. That voice enchants the child. It rises and falls and swells, and always carries the child with it. Then the voice comes to her more strongly. She recognizes it. Now the voice carries her up—up—up to where the moon is shining so brightly.

But that song! She has heard it before. Those words are not new to her. Ah! she remembers. And with the knowledge comes a fierce beating of her heart. Her head swims. The earth, the trees, the bright lights, all seem to dance before her and mock her. She clutches wildly at the railing to keep herself from falling.

Now her head seems to be spinning round. She cannot see. A strange weakness comes over her. She knows that she is choking. But that song, so sweet, so—

The little hands relax. The frail body quivers once, and then topples backward and falls into the sea. The child is dead.

The song was "Annie Rooney."

I see by the "Times" of Philadelphia, last Friday morning, that Xaver Scharwenka had a good time in the Quaker City at the Utopian Club.

Philadelphia's musicians turned out to welcome the talented pianist-composer.

He was the guest of G. R. Fleming while in the City of Brotherly Love. Scharwenka is a great favorite everywhere.

From a recent Chicago program I glean the news that selections from Mr. E. C. Phelps' "Hiawatha" were played by Thomas, in Chicago. Mr. Phelps belongs to the older group of American composers, and is a thoroughly good musician.

His daughter, Miss Laura Phelps, has won a name as a clever violinist.

I cannot say that I was particularly edified by the revival at the Casino last Thursday night of "La Fille de Madame Angot." To be sure the management did not make the gross blunder of giving the charming operetta of Lecocq's its correct name.

It was simply "Madame Angot" on the bills and announcements, are a very good thing it was. In vain I sought for a soupçon of Gallic vivacity.

The orchestral tempi were rapid, but speed does not take the place of wit.

Lecocq's masterpiece was distinctly dull.

Camille Darville was the artist of the cast.

My confrères on the daily press admire Miss Darville's singing, but seem to think her acting elementary.

Now, while I won't say the reverse, still I would faintly suggest that her histrionic powers far exceed her vocalism,

which *entre nous* is not bad, and that her play of feature was far superior to anybody on the boards of the Casino.

By the way, the support was dreadful.

Why will Mr. Aronson tolerate the vulgarities of the Halton? She can't sing, her acting is but a suggestion and her face—well, I won't be personal, but the scene after the first fall of the curtain in the second act was most noteworthy.

A carload of flowers is fired on the stage at Halton and the audience simply yell for Darville.

The adorable impudence of the Halton will not let her take a back seat.

She comes out repeatedly, but the audience is by this time cognizant of the true state of affairs.

Darville eventually has to bow her acknowledgments.

I like her very much.

She is a trifle unpolished, too dignified, but vulgar never.

She was not gracious, but charming in the extreme.

Her voice is well cultivated.

But, Mr. Kerker, why did you interpolate that song in the second act?

Mr. Drew should be suppressed.

Hallam looked a study for one of Peek Aboo Scanlan's Hibernian creations.

The chorus was not bad.

The orchestra noisy.

To tell the truth, I enjoyed "Castles in the Air" infinitely more than this revival.

Don't laugh!

Gus Kerker probably adapted other people's ideas in his musical make up to "Castles in the Air," but he didn't ape ultra Gallic models.

"Castles in the Air" is American, very American, that I acknowledge, but it professes to be nothing else.

I tried hard to pump Mr. Stevens last Saturday night, but he wouldn't have it.

I very innocently inquired if Della Fox would remain with the company next season.

Mr. Stevens winked.

Oh, he is a model manager.

I fancy, however, Miss Fox will not go on the road. She is by all odds the cleverest soubrette we have. She is not the singer Marie Tempest is, but she is more plastic.

I have had what few New York newspaper men can boast of lately.

A bona fide interview with Marion Manola, of allegorical fame.

Manola is very sore against Hopper, Stevens and Charlie Locke, but I just wager a week's salary she won't risk talking to Locke. He would smile a mortgage on her life.

I am sorry to learn, through my friend Schoenberg, that Victor von Helly is dead.

He was long known as treasurer of both the Thalia and Amberg's theatres.

This is the way Mrs. Richard Wagner wrote last month to Albert R. Parsons in regard to his book on Wagner as a theologian:

"I am extremely thankful to you," the letter ran, "for both your book and the lines which accompanied it. I can assure you I am quite touched by the feeling which inspired you in these pages."

Mrs. Wagner writes very good English.

Frank Van der Stucken is home and looking well.

I hear that Sapio, of Patti fame, is Mrs. Thurber's new vocal director. He is a good musician.

—A new opera (operetta?) by Johann Strauss, "Ritter Paxman," has been accepted for production at the Hof Opera of Vienna.

—At Berlin a special exhibition of old musical instruments purchased from Mr. Paul de Witt, the well-known journalist, has been placed under the direction of the Minister of Fine Arts.

—The three years' holiday engagement of the Berlin Philharmonic Orchestra at Scheveningen, Holland, will not terminate until after the summer of 1891, so that their appearance in London must at any rate be postponed until after that date.

—At Cologne, on July 23, Mrs. Marie Heckmann, wife of the leader of the well-known Heckmann Quartet, died in her forty-eighth year. Mrs. Heckmann was chiefly known by her share in occasional performances with her husband's quartet party, and in private she was greatly esteemed as a modest and amiable lady. On July 19, Robert von Hornstein, a composer, some of whose part songs are popular in Germany, died at Munich, aged fifty-seven.

PERSONALS.

MARIE TEMPEST.—Marie Tempest's right name is Marie Etherington, and she confesses that she is twenty-four. She was born in London, and, her father having died while she was a child, she was educated abroad by her mother. Five or six years of her life were spent in a convent near Brussels. From there she was sent to Paris to finish her education, afterward going to London, where she became a student at the Royal Academy of Music. At that time she had no idea of going upon the stage. Her musical talent at once became apparent to the professors at the academy, notably Emanuel Garcia, who, although at that time upward of eighty years of age, took the liveliest interest in his young pupil. Miss Tempest worked so successfully with Garcia that within eighteen months of her entrance at the academy she had carried off from all other competitors the bronze, silver and gold medals, obtaining the highest awards the academy could offer. She also studied for a time with Mr. Randegger in London, and about five years ago made her first appearance on any stage at the London Comedy in "Boccaccio." After that she created the soprano part in an opera called the "Fay O'Fire" at the Opera Comique, thence returning for a few months to the Comedy Theatre to take Florence St. John's place in "Erminie." She then fulfilled an engagement with Augustus Harris at the Drury Lane in Hervise's comic opera, "Frivoli." In 1887 she joined Henry J. Leslie's company, then playing at the Prince of Wales Theatre, London, in Mr. Alfred Cellier's opera "Dorothy," where she assumed the title rôle. In this part Miss Tempest made an enormous success. She played in "Dorothy" for nearly nine hundred performances at the Prince of Wales and Lyric theatres. Subsequently she appeared at the Lyric in Cellier's opera of "Doris" and latterly in "The Red Hussar." Although Miss Tempest has been engaged in light opera she has at various times undertaken much more serious work, having frequently sung in oratorio and in the high-class London concerts. She is familiar with all the lightest soprano parts in grand operas, and really belongs to what is properly known as the opera comique stage rather than what is regarded in England and America as the comic opera stage.

DAMROSCH.—Mr. and Mrs. Walter Damrosch, *née* Miss Blaine, arrived August 13, at Bar Harbor, and were met by Secretary and Mrs. Blaine and family.

MANSFIELD AS A COMPOSER.—Mr. Richard Mansfield has written and composed many songs. A collection of them, with both the words and the music, will be published in a handsome volume during the autumn.

MISS DICKERSON.—Miss Jennie Dickerson, the well-known contralto, has accepted an offer to rejoin Carl Rosa's Opera Company in England as leading contralto. She leaves by the Etruria next Saturday, and will join the company in Dublin.

HEDMONDT, THE TENOR.—Mr. Charles Hedmond, the leading tenor of the Emma Juch Opera Company, arrived by the Columbia yesterday.

MAX BENDIX AT THE WORCESTER FESTIVAL.—Max Bendix has been engaged to play at the Worcester Festival on September 25. He will play the andante and the vivace, the two last movements of the Moszkowski violin concerto.

MR. GEORGE LEHMANN RETURNS TO BERLIN.—Mr. George Lehmann, the violinist, formerly of Cleveland, who arrived from Berlin about four weeks ago, will return to Germany about October 1, to remain during the winter.

TIME FOR A FAREWELL.—Christine Nilsson enters her forty-eighth year to-day, and it is now just about time for a farewell tour of America, a country which she loves so well, you know.

C. VILLIERS STANFORD.—Our portrait gallery this week is enriched by an excellent cut of C. Villiers Stanford, the celebrated English composer. His Irish symphony and opera, "The Veiled Prophet," are representative works. Mr. Stanford is still a young man.

DE RESZKE.—Mr. Jean de Reszke has it in contemplation to study the part of "Siegmund" in "Die Walküre," but there is not much probability of the opera being heard upon the London stage next season. Mr. De Reszke's next Wagnerian part will certainly be "Tannhäuser," a remnant from the season which recently closed. The Polish tenor has already made certain studies of the rôle of "Tannhäuser," which ought to suit him admirably, and before next season comes round he will be thoroughly ready to play the part. After this may or may not come "Tristan," although that opera is considered, even by the Wagnerian party, somewhat too advanced for Royal Italian Operatic audiences of the present day. The revival of Gluck's "Orfeo" is threatened both by Mr. Lago and Mr. Augustus Harris; but whether so thin a plot and such archaic music would nowadays be deemed sufficient for so large a stage those who heard the work at Cambridge may be permitted to express a doubt. Both impresarios likewise have in contemplation

a revival of Weber's "Der Freischütz," which, apart from the merits of the music and the defects of the libretto, will, at any rate, afford an opportunity for elaborate scenic display. There is, however, plenty of time for managerial ideas to undergo any number of alterations before next season commences.

FOREIGN NOTES.

—Mrs. Patey will leave England to-day (Thursday) on her Australian tour.

—The De Reszke brothers have left London for Poland, holiday making.

—Mr. Plunkett Greene will next year give a vocal recital at the Singakademie, Berlin.

—Mrs. Nordica intends to be back in England from the United States by September 15.

—The total receipts at the Paris Opera for the year ending February 28 have exceeded £160,000.

—Mr. Lessmann, of the German "Musik Zeitung," is now in London, and intends to remain there until after the Worcester Festival.

—Lady Randolph Churchill, assisted by her sister, distributed the prizes to the successful students at the Royal Academy last Saturday.

—Mr. Stavenhagen and Miss Agnes Denis, who were married last week, will early next year have a piano and vocal recital tour in this country.

—Mr. Edward German's new symphony in E minor will be produced in the course of the winter at the Crystal Palace Saturday concerts by Mr. August Manns.

—"Don Pablo," a three act opera by Theod. Rehbaum, originally produced at Dresden in 1880, has just been performed at Kroll's Theatre, Berlin, with fair success.

—Mr. Augustus Harris was on Saturday night presented by the artists of the Royal Italian Opera with a gold chronometer watch as a souvenir of his election to the office of sheriff.

—Mr. Lamoureux, who will be taking his orchestra on a tour through Holland and Belgium in the course of the autumn, has in contemplation a visit to London, but matters are not yet settled.

—Massenet's new opera, "Le Mage," in five acts, is now finished, and will be represented at the Opéra as soon as the necessary artists are available—at all events not later than 1891. "Le Mage" is Zoroaster.

—The Irish symphony was performed for the second time on July 24 at the last classical concert given by the Berlin Philharmonic Orchestra under their conductor, William Kes, at the Concert Hall at Amsterdam.

—Mr. Rubinstein, who has been holiday making in the Black Forest, there met his publisher, Mr. Senff, of Leipzig. Rubinstein and Senff stayed there a considerable time, and it is reported settled the *scenario* of a new opera.

—The program left vacant by the failure of Mr. McCunn to finish his cantata for the Norwich Festival will be filled by one of his symphonic poems, Mr. Edward German's "Richard III." overture, and a miscellaneous selection.

—Baron Franchetti's opera "Asrael," which, after making the round of the chief theatres of Italy, was produced a short time since at the Stadttheater of Hamburg, is now announced to be brought out in the course of the next season at Breslau and Coburg.

—Mr. Maxime Lecomte has proposed to the French Legislature a bill imposing an annual tax of 10 frs. (about 8s.) upon every piano, organ or harmonium used in France. It is hardly necessary to say that such a bill is not in the least likely to pass into law.

—Angelo Neumann, during his five years' management of the opera house at Prague, has brought out no fewer than forty-two new operas—new, that is, to Prague. It may be doubted whether there is any other opera house in Europe which can show such a record.

—There being no performances at Bayreuth this summer, Miss Malten, the famous Dresden Wagnerite artist, will appear in a few of her most striking parts at the Royal Opera House of Berlin. Herr Van Dyck, another distinguished Bayreuth artist, is also beginning an engagement at Berlin, at Kroll's Theatre.

—The public examinations of the students of the Milan Conservatoire are now finished, and the general impression produced by the efforts of the pupils in singing and the playing of various instruments (piano, violin, harp) is a favorable one. Less successful are the students of composition, who are accused of vying with each other in showing contempt for the traditions of Italian classical art. "The incomprehensible is their ideal; their greatest pride is to display an Olympian disdain for all rule, and for everything considered sacred by the majority. They follow

Wagner because he is the fashion, not because they have full faith in him. And they believe they are writing Wagner when they write music destitute of melody, without phrasing, without clearness, poor in ideas, perfect in harmony!" Such are the charges brought against the young composers, and which would be appalling were they not the usual charges against the usual faults of the rising generation. Youth always rebels in an exaggerated manner against tradition and conventionalities, and experience always has to warn it. *Si jeunesse savait, Si vieillesse pouvait!* Bazzini, the director of the conservatoire, in the final examination, addressed valuable words of advice to "young composers in general, not especially to those whose works have been performed recently" (as he delicately puts it)—words of advice which have double value coming from so honored a composer as Bazzini. He says: "I do not advise you to force yourselves in a direction contrary to your especial temperaments; that would be bad advice. But I recommend you to study carefully the tendencies, the best given you by nature, before choosing definitely some one ideal to which you will conform your aspirations and which will become the guide and beacon of your artistic activity. * * * One of the caprices of the day (in the domain of musical composition) is the fear of being vulgar—a very good thing. But let us not confound vulgarity with simplicity. This dread of vulgarity leads sometimes to absurd theories—for instance, one should never use a simple and natural consonance, for by so doing one becomes trivial and vulgar. Therefore, alter and modify every chord for the sake of variety. * * * Is not this a morbid aberration?"

—This is the day of memorials. A memorial tablet has just been affixed to a house in Würzburg, to proclaim that there Richard Wagner resided in the year 1833. This has been put up by the Liedertafel of the town. Another tablet has been affixed to the house at Rain where the late Franz Lachner was born. Finally, we read that a monument has been erected over the grave of Adolph Henselt at Warmbrunn.

Orchestral Composition.

By JOHANN H. BECK.

[Read before the M. T. N. A. meeting, July 3, 1890.]

IN surveying the field designated by the term "composition," I found it to be of such extent that an intelligent and satisfactory treatment within the limits of one short essay was impossible. I prefer, therefore, to take up a single branch, and shall confine my remarks to the domain of orchestral composition, rather than run the risk of making desultory and illogical statements on a subject which demands such minute and critical treatment as the general term "composition" would call for.

Originally, instrumental music was evolved from song music, and was nothing more than a transcription of the voice parts for the corresponding instruments. The next step in the development was composition for the instruments themselves; but still they were treated as voices and the musical form remained the same. This style, owing to the many sided technic and greater compass of the instruments, gradually assumed those characteristics which astonish us in the works of Bach and Handel. For, although Bach displays a keen perception of the æsthetic characteristics of the single instruments and of their technical possibilities at his time, and although he has never been surpassed in versatility of conception in these respects (as the various violin, flute, oboe, horn and 'cello solos to be found in his numerous works sufficiently attest), yet in his scores we find combinations (such as three oboes, three trumpets against a weak proportion of strings, and low lying contrapuntally developed oboe parts) which, in the ensemble have a very peculiar and unsatisfactory effect for the modern ear.

On the other hand some of his nuances for the horn are of surpassing beauty, and have never been imitated, much less equaled, by the masters who came after him.

Handel's orchestration is often so sketchy and superficial, that Mozart was induced to rescore his greatest work—"The Messiah."

Gluck, who from a dramatic standpoint is equally as great an individualizer as Bach, is much more nearly related to our conception of sonority than either Bach or Handel. Only in his peculiar doublings of the major third and leading tone does he at times grate upon modern ears.

Haydn, with a fine intuitive perception of true genius, built up his scores with a keen appreciation of the position and a quick ear for the combined effect of the different instruments for which he wrote. Indeed with him orchestral scoring, in our modern sense, first began. His healthful manhood, his childlike simplicity, his jovial cheerfulness, his contagious humor are reflected in his scores as the sky is reflected in the bosom of the earth embracing ocean.

But what elevates Haydn to the proud position of "father of modern instrumental music" is the fact that he created a special form for instrumental, entirely distinct from vocal

forms and based upon the inner requirements and necessities of the various individualities of the orchestra.

Mozart is the man, however, who evolved the typical orchestra. His orchestra is capable of universal expression. Each and every instrument has its allotted task to perform in expressing the general idea. The quaint passage for flutes, oboes, clarinets, horns and fagotts in the "Zauberflöte" overture, the stony inflexibility of the trombones in the last act of "Don Juan," have lost none of their genial freshness nor terrible originality after the lapse of nearly a century of intense musical activity.

Form and orchestration have developed enormously since Haydn and Mozart's time, but the foundation given by them has sustained no radical change, and probably never will.

I think all musicians agree that in Beethoven the idea and its expression form a perfect equation. No composer ever lived who had such ideas to express as he did. One has only to open a score of his and turn to the "Durchführung Satz" to become cognizant of that fact. Out of deep brooding chaos gradually arise gigantic forms such as it hath been vouchsafed no other musician to conjure up.

If we study his scores attentively they begin after a while to assume a distinct physiognomy even to the eye; as one reads one sees, as in a vision, the enthusiastic face of the young Beethoven glowing through the lines, or the more reverend countenance of the grave and mature artist who has embodied the whole of his life in his art and has become the great and forgiving and patient Beethoven of the last period, ready to lay down his pen and rest.

From the scores of his first symphony and the ballet music to "Prometheus," with their oft recurring reminiscences of and avowed allegiance to Haydn and Mozart, onward through the "Egmont" music and the fifth symphony, with their perfect equality of thought and expression, to the mass in D and the ninth symphony, with their gigantic climaxes of feeling and prophetic forebodings, what a journey!

If I were asked which piece of purely instrumental music I considered as typical of our entire musical era I should unhesitatingly answer—the first movement of the ninth symphony.

How interesting to note the advance which Beethoven made in the breadth and freedom of his phrasing! How the great underlying principle of all his technical applications in practice was a superb confidence in the common rhythmic perception of mankind, and his works, which, to the august critics of his own time, seemed a mass of license, irregularity and lawless anomaly, are, when approached from the direction of the great common rhythmic sense of humanity, most eloquent music.

I cannot pass here without a remark on the latter quartets. Of course, to the young student they must be mostly dark, but to the older soul they are as the light itself; and it may be fairly said that one's love and reverence for them may be taken as a gauge of the exaltation of one's growth. The higher and sweeter we are the deeper is our private glory in these wonderful hymns.

Beethoven in orchestral grouping as well as in musical form modified the typical by the æsthetic. The more he developed his style the more do his scores show a marked difference from those of his illustrious predecessors, and the coloristic element acquires an ever growing significance.

After Beethoven, Weber made the most decided advances in the domain of tone color. No composer has ever understood the heroic value of the trumpet, the golden romance of the horn, the virginal purity of the clarinet, the sacerdotal seriousness of the trombone better than Carl Marie von Weber. The adagio of the "Oberon" overture is from beginning to end a succession of the most wonderful "Klangtints," such as, despite Beethoven, until then no mortal ear had ever heard. First the call of the horn, interrupted by the sweet magical tones of the strings; then the downward rustling of the flutes and clarinets, the pianissimo of the brasses, the elegiac use of the 'cello accompanied by the low notes of the clarinet; in short, up to the fortissimo stroke of the entire orchestra it is a rapture of the purest tone intoxication.

In reading over his (Weber's) scores I met with the germs of so many of Wagner's later developments that Weber appears as the great teacher, not of Wagner alone, but of the entire school of German romanticists. The divided violins, the strident basses of the "Euryanthe" overture; the enchanted splendor of the "Meermädchen" music in "Oberon," the horn quartet, the ghastly pizzicato of the basses, the festering low tones of the clarinet, the diabolical piccolo, the unholy "Wolfschlicht" music in "Der Freischütz" I find reappearing in the "Tannhäuser," "Lohengrin," "Tristan," "Siegfried," "Die Meistersinger" and "Götterdämmerung," in a somewhat more gorgeous dress.

Both men have the same old German reverence for the deep quiet of the primeval forest, the same predilection for the dwarfs, elves, Kobolds, mermaids, Sandmännchen and giants of Teutonic mythology. Both have depicted in glowing, fervent tones the chivalrous grace of knighthood, the innocent grace of virginity, the fine frenzy of the poet, the portly dignity of sturdy burgherdom, the stolid humor of the clown, in short, the varied and motley procession of

(Continued on page 195.)

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(Continued from page 193.)

mankind, with its strange admixture of the ideal and the animal, the noble and the base.

Years ago Hector Berlioz remarked that the art of orchestration had arrived at the point of exaggeration. Now it is a well-known fact (at least to musicians) that nowhere in the domain of music is there such scope allowed for the unbounded caprice of the imagination as in orchestral composition. Why, then, should we claim that because orchestration has undergone the same change with Wagner and since Beethoven which it did with Beethoven and since Mozart that we are retrograding?

Technical rules are the common property of all musicians of average educated intelligence, but in the great artist it is besides these the delicate sensibility and vibrating sympathy, the inner and involuntary reproduction of things, the sudden and original comprehending of their dominant character, with the spontaneous generation of all surrounding harmonies, which determine the complexion of his score. We must take what the great artist gives us, remembering that no art is dead so long as it continues to conjure up, to reproduce new sensations. The mode and manner of harmonic construction and the part taken therein by the individual instruments have struck out into new paths, and I firmly believe that in this direction some marvelous achievements are on the eve of being accomplished.

I can still recall the time when I first heard a piece of modern scoring. It was at a concert, the program of which was made up mainly from the works of the older masters. Near the close the orchestra gave Weber's "Invitation to Dance," orchestrated by Berlioz. I remember my surprise at the change which seemed to have taken place in the volume and quality of tone produced by the same orchestra. It appeared as though the same had been greatly increased numerically, and combinations as odd and strange as they were new and venturesome continually assailed mine ear. Indeed, the same instruments which a moment before had ravished my ear with their own peculiar quality and tone color now seemed to be substantially changed and to speak in totally different accents. The general effect of the whole was confusing to me; there appeared to be so many new voices added to the orchestra that the result was at first really unpleasant. The preceding number (a Haydn symphony) had completely charmed me by its buoyant and childlike simplicity, containing, as it seemed to me, all that ear and mind required for perfect enjoyment; and now came this nervous, highly wrought, suggestive score of Berlioz, with its coquetting violins, voluptuous harps, dazzling flutes and amorous cellos, and all seeming to move simultaneously in such thick and varied procession that, I repeat, it disturbed and annoyed me.

In seeking for the cause of this feeling I found that it was not so much a change in the orchestra as my inability to assimilate at once and for the first time all these new relationships of sounds and instruments which the marvelously prodigious faculty of Berlioz had evolved from the comparatively simple piano score of Weber.

It was the same experience repeated when I first heard in the Stadttheater at Leipzig a music drama of Wagner. I was struck by the apparent lack of virility in the double basses and the general thinness of the strings. The aggressive attitude of the brasses also made an unpleasant impression upon my olfactory nerve, and it was only after repeated hearings and frequent perusals of his scores that I became convinced of the fitness of what Wagner wished to say and the means he took to say it.

The idea has obtained, even among experienced professional musicians, that in the modern, viz., the Wagnerian handling of the orchestra, the peaceful domain of the strings is encroached upon by belligerent members of the brass family. While this may be in a measure true in cases where the idea demanded it, the old axiom still holds good, for the building up of a modern score rests as much on the universal supremacy of the strings as it ever did before. Owing to the freer use of sept and none chords a corresponding freer leading of the voice has taken place; the composer now writes for the orchestra with the freedom which it allows and demands, and no longer confines his orchestral combinations to the meagre and one-sided technic of the piano. The two greatest masters of modern orchestration—Berlioz and Wagner—were not pianists, yet they both succeeded in writing some fairly good orchestral works. This disproves the assertion of some musicians who claim that an essential quality of a logical score is its possibility of being reduced for the piano.

At the present time we must distinguish between three schools of orchestral writers.

Firstly—Those who copy the typical orchestra developed by Beethoven and his immediate successors. Although this class consists principally of composers of medium talent, still we find among them the names of real masters. The aim of this class of writers is appropriateness in the expression of the musical idea according to the accepted classical standard, and their works have the flavor of having been

arranged rather than composed for the orchestra. The musicians who represent this class are legion, and they occupy the principal posts in the great musical institutions of Europe and America.

They form the great conservative party in musical politics, and, as a rule, are averse to musical free trade. They hold by the letter of the law, &c.

Secondly—On the same typical orchestra of Beethoven another school has grafted itself. This class, armed with the most thorough technical knowledge of the orchestra and its individual members, searches, experiments with new combinations and tone fusions, striving thereby to express certain psychological states and aptitudes. I term it the *learned or virtuoso school*. Its chief exponents are Berlioz and Liszt, and it forms the great progressive party in musical politics, and decidedly favors free trade.

Thirdly—The self creative, the genial school also has its root in the Beethoven orchestra. It manifests itself by a most decided inclination toward the collective spiritual individualities of the orchestra, and is universal in the process of its creations. This class finds in the orchestra the vehicle, the *body* of its artistic soul, and, as body and soul, a *unit*, creates orchestral pictures which manifest the infinitely various phases of soul life and could not be expressed by any other medium. This school is represented by the colossus Wagner. The Vorspiel to "Lohengrin," "Tristan" and "Die Meistersinger;" the death scenes of "Isolde" and "Siegfried;" the song of the "Rheintöchter," the magic fire scene and "Klingsor's rose garden" will explain what is meant by this school of orchestral writers. It belongs to no party, for there are never representatives enough in the world at one and the same time to form a party, but its deeds are written in letters of fire on the clouds of heaven; its voice hoarse breathing the spirit of wrath, or soft whispering the genius of peace, sounds adown through all the ages, and those who will may see and hear.

For familiar and simple as music or singing ordinarily seems to be, it is, if we analyze it, one of the most wonderful phenomena. The wildest imagination is totally incompetent to conceive of what happens when we listen to a choral symphony. The lowest tone which the ear perceives is due to about thirty vibrations per second, the highest to about four thousand. Consider, then, what happens in a quick movement when hundreds of voices and instruments are simultaneously producing waves of elastic air, each wave crossing the other, not only like the surface waves of the water but like spherical bodies, and, as it would seem, without any perceptible disturbance; reflect that each tone produced is accompanied by secondary tones, numbering half a score; that each instrument has its peculiar tone color, due to these secondary vibrations, and finally let us remember that all this crossing and recrossing of air waves, to which the most tempestuous sea would be comparatively calm; this clashing of the various overtones, this chaos of enormous sounds, this momentary but terrific struggle until what we term a musical chord is born, is moderated by laws which determine what we call harmony and by certain conditions or habits which determine what we call melody—that all this must be reflected like a microscopic photograph on the two small organs of hearing and there not only excite a sensation or perception but sensation followed by a new feeling even more mysterious which we term either pleasure or pain, and it will be clear that we are surrounded on all sides by miracles far surpassing all that we habitually term such, and which yet disclose to the eye of the man of genius laws which admit of the most minute mathematical determination.

The Fugue and Canon.

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THE fugue as an art form embodies a sense of satisfying completion. It is a noble many sided treatment of one subject which many musical voices unite to express, voice answering voice in different musical intervals, till all are swept away in mingled pursuit of one another, all possessed, inspired, with one sentiment, yet each ambitious to exceed the other's illustration and outdo his testimony.

This art form, which is the foundation of all artistic musical composition, was called "fugue" from the fact that the several voice parts seem to pursue each other in proposing and answering, each in turn, the musical theme, the word "fugue" being derived from the Latin word *fuga*, meaning "a flight."

A single theme or subject proposed by a single voice part forms the basis of the entire fugue; a second voice part responds or answers by imitating the subject, interval for interval, in the fourth, fifth or octave; the subject re-enters by means of a third voice, and is answered by a fourth, and so on. The answer is also called *comes*, a Latin word meaning "companion."

While the entire subject proposed by the first voice part enters alone, the answer is accompanied by a counterpoint

or "melody against melody," called the counter subject, which is a continuation of the first voice which gives the subject. As each return and answer of the subject may be accompanied, there may be as many counter subjects as there are parts or voices. Since the counter subject must sometimes appear above and sometimes below the subject or answer, it must be written in double counterpoint to be capable of inversion. In fact, all the devices and resources of counterpoint are employed in the fugue; as Cherubini says, "fugue is the perfection of counterpoint."

The characteristic features of a fugue are the subject, answer, counter subject, stretto, organ point or pedal episode and *ad libitum* parts.

The stretto is bringing the answer as close as possible to the commencement of the subject, frequently very effectively done by gradually bringing it nearer and nearer. The term is Italian, signifying "close." The stretto is one of the most important and effective devices of the fugue.

The pedal, which is the prolonging of the tonic or dominant through several measures, serves to introduce freer progressions and modulation.

The episode is a passage which digresses from the subject or imitates fragments of the subject or counter subject. The episode, through modulations, may introduce the subject and answer in another key.

The *ad libitum* parts are the accompanying parts which may be independently varied.

A double fugue contains two subjects; both subjects may enter separately, or the first subject on its first appearance may be accompanied by the counter subject or second subject. In a triple fugue the subject is accompanied by two counter subjects. In the tonal fugue the subject proceeds from the tonic to the dominant, or, conversely, if the subject commences with the tonic the answer commences with the dominant and proceeds to the tonic, and conversely when the subject commences on the dominant. The imitation in the answer is not strict in the tonal fugue. In the real fugue the subject commences with the tonic and the answer with the dominant, and the answer is a strict imitation of the subject. In the free fugue the imitation is only strict through the extent of the subject and counter subject. The so-called imitated fugue is identical with the canon. J. S. Dwight says: "There seems to be no such thing as an exhaustive description of fugue, any more than that one ever growing, kindling, intertwining flight and pursuit of echoes of one melody can exhaust itself."

The canon was originally called a limited fugue, because it consisted of a single subject imitated exactly by every part as in a fugue, and yet was lacking in the characteristic counter subject, episode and *ad libitum* parts. The word canon, which is from the Greek, meaning "rule," is said to have been applied to this form, from the fact that the subject was sometimes written out only once, directions or the rule being given for the number and position of the added parts which imitated the subject; a sign being sometimes placed to show where each voice part entered. This form was also called close canon. When all the parts were written out the canon was called open.

In the canon the imitation may be in unison or in any interval. It may commence before or after the first part has completed the subject. In the continuous or perpetual canon, each part on finishing the subject begins it anew. In the infinite canon the subject is repeated before the first part has concluded. This form of canon is continued indefinitely by a return from the end of a repetition to the beginning. In the finite canon each part repeats the subject but once, concluding with a cadence in the coda. In the circular canon a modulation is necessary in each repetition, and by continuing through the "circle of the keys" the principal key is again reached.

The canon is said to have been invented by Dufay in the fifteenth century. The Belgian composers of that time established most of the rules observed by strict contrapuntists of the present day. Their scientific treatment of this contrapuntal form led to the discovery of the "furtherest resources at the musician's command and every form of melodic combination."

As a fugue writer "Bach is unrivaled." Schumann tells the student that "the well tempered clavier should be his daily bread." Forkel writes of Bach's fugue: "It fulfills all the conditions which we are accustomed to demand even from the more free species of composition. A highly characteristic theme and uninterrupted principal melody wholly derived from it * * * not mere accompaniment in the other parts, but in each of them an independent melody. * * * Freedom, lightness and fluency in the progress of the whole; inexhaustible variety of modulation combined with perfect purity * * * unity and diversity in the style, rhythm and measure, and lastly a life diffused through the whole so that it sometimes appears to the performer or hearer as if every single note was animated. Through such worthy employment of the arts of counterpoint he was enabled to leave to posterity a great number of works of the most various kinds, which are all models of art and will remain so till the art itself shall be no more."

Truly the fugue expresses unity in variety and in its satisfying perpetuity "a sense of the finite everywhere losing and finding itself in the infinite."

Musical Furniture.

A WEEK ago the little son and daughter of one of the rich men of New York gave a luncheon to the little sons and daughters of some of the rich men with whom their papa and mamma were acquainted. The luncheon was served with the same style and dignity as if it had been a state banquet and all the guests little princes and princesses, and, like real nobility, they ate their salads and ices and cake to music.

The music was not provided by a royal band, however. As the little feasters entered the flower decorated dining room, where servants in livery stood in their places like statues, the soft strains of melody from an invisible source greeted them and timed their steps, and all the while they ate the music kept up, coming from the table and from the middle of the bank of roses in its centre. It was as if the huge mound of gorgeous flowers concealed a swarm of singing birds within its odorous depths, and the innovation was justly voted to be very pretty indeed.

The explanation of this effect is simple enough. A musical box was buried under the roses, and by an ingenious electrical contrivance kept constantly wound up so that, until the current was shut off, which in this case was not until the company had finished its repast, it continued to discourse the half dozen tunes which formed its repertory over and over again. The box was independent of the table, and wires connected it with the person who governed its machinery from the next room. It had been placed there at the suggestion of the caterer who served the luncheon and to whom it belonged.

But the musical box has now become even a part of the furniture we use. Many will recall that some years since one of those inventive geniuses who are always startling people conceived the idea of inserting a tiny musical box in the bottom of a decanter and so adjusting the mechanism that when it was stood upon a table it remained silent, but when it was lifted by anyone in order to decant a dram the ratchet which fixed the cylinder was loosened and the enchanted bottle began to chime a tune.

As the machine itself, imbedded in the heavy bottom of the decanter, was too small to attract any attention, and as the liquid contents of the decanter additionally veiled its existence, the effect on some nerves, especially at that weird hour of the night when broiled lobsters and deviled pigs' feet are the proper bill of fare in bohemian private circles, was frequently decidedly demoralizing.

It is told of a well-known member of the Union Club, who not long ago renounced his bachelorhood, that when

he for the first time heard a decanter of S. O. P. sing to him at 2 A. M. "My Love is Over the Sea," he dropped the bottle, with destructive results to its melodic utility, and frankly accused the boys in general of "putting up a job on him."

The musical decanter is now an old and faded novelty, but various successors to it have been devised. One is the musical chair. Some ingenious person, who may be, for all anyone knows, the decanter deviser himself, has contrived a music box attachment to the seat of a chair. It is self winding, so that as long as the chair is occupied it operates.

The other evening a lady of the dramatic profession who had recently furnished her apartment entertained a delegation from the Knickerbocker Club, at supper, to celebrate a species of house warming. After supper in the dining room, the party adjourned to the parlor, and simultaneously with the settlement of the sated aristocrats in their chairs, commenced the most astounding medley of waltzes, polkas, schottisches, jigs, mazourkas and other dance tunes that ever quarreled with each other in discordant coincidence. Every chair played its own program at the top of its voice.

The effect on the sensitive nerves of a member of a distinguished Westchester family was so violent that only a prompt call for cabs for the party saved him—or the apartment—from destruction. The fair possessor of these tune ful surprise parties now keeps them chained up for special occasions.

We have all read about those luxurious and romantic potentates of the Orient who are lulled to slumber in their harems by the soft melodies of their slaves and favorites. People who are not potentates can own their own beds with musical boxes set in their headboards, and concealed among the armaments, which will perform selected tunes upon whose ripples of music the luxurious owner may drift into dreamland without gaping twice.

One of these beds, which is shown in a fashionable up-town furniture store, has a box which plays a dozen tunes, with bell and flute attachments. The price of this massive and elaborately carved piece of furniture, and its mechanical attachment, is sufficient to pay for a 10 roomed house in the suburbs, lot and all. It is of French manufacture. In fact, it is said that all these music box novelties have been and are being invented in France; with the exception of the musical decanter, which came from Germany or Switzerland.

Quite a number of musical beds are said to have been sold in this city. A special novelty in this line has a sort

of canopy or roof made of a mirror. The music box is attached to the upper side or back of the mirror, so that the sybarite can enjoy the double luxury of contemplating his or her own beauty in the glass and of being serenaded to sleep at the same time.

Outside the regularly manufactured musical furniture, which is put upon the open market for sale, quite a quantity is, it is said, made to order for people who have special ideas they wish to have carried out. One rich man in this city has a perfect mania for musical boxes, and his house is filled with them. He has been collecting them for years and owns all varieties from the oldest to the newest fashion. All over his house traces of his eccentric taste crop up. To each door in the house a box is affixed, which plays a tune when the door is opened. His clocks all have musical attachments. The card table on which visitors deposit their pasteboards has a box beneath it which plays when a card is dropped in it.

Among the objects with which he astonishes his guests are some musical pictures.

One is a view of an ancient convent at evening. When he calls the visitor's attention to it he touches a spring and a box in the frame plays "The Vesper Bell." Another is a moonlight on a Swiss lake. The box gives you "Moonlight on the Lake," as an appropriate accompaniment to this. A picture of an ocean steamer going out of New York harbor is harnessed to "A Life on the Ocean Wave," a portrait of George Washington evokes "Our Country," and one of Abe Lincoln "The Star Spangled Banner."

These effects are produced by the insertion of little one tune music boxes in the wood work of the frames. These tiny boxes are also inserted in the lids of ladies' toilet cases, in the handles of parasols and even in fans, hair brushes and other tools of the feminine toilet. Indeed, expensive toilet sets have been made up in most of the utensils of which was a music box, each box giving a different air.—Philadelphia "Item."

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OF Schumann more than of almost any other composer it may be said that he wrote himself into his music.

Mendelssohn, the "Tennyson of music," affected to scorn Schumann's genius. After hearing one of Schumann's symphonies he is said to have exclaimed, "And that man calls himself a musician!"

Schumann may be called the greatest musical critic who ever lived. In this field he was characterized by utter generosity and was always eager to discover genius in others, though so sadly misjudged himself.

As a teacher Schumann was not a success. His pupils testify that often he would not utter a word for an hour at a time.

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FRITZ SCHUBERTH, JR., 61 BRÜDERSTRASSE, LEIPZIG.

MR. J. V. STEGER and Mr. Geo. W. Lyon, both of Chicago, are in town. Mr. Steger is returning from a trip farther East and stops here to visit Messrs. Sohmer & Co., with whose pianos he has made so marked a success in Chicago. Mr. Lyon is on one of his usual New York journeys, and will meet here Mr. Calvin Whitney, of the A. B. Chase Company.

MR. CALVIN WHITNEY, president of the A. B. Chase Company, who is in town this week, informs us that the addition to their piano factory has been completed and that their capacity has been increased from 100 to 150 per cent. thereby. Mr. Whitney is accompanied by Mr. H. R. Moore, the superintendent of the company, who is purchasing supplies.

WE are delighted to find in the latest circular advertisement of the Ludden & Bates Southern Music Company, of Savannah, this announcement:

No stencil instruments. Actual makers' names on every instrument sold by us.

That's the way to do it. The large firms are all coming to this, and thus is THE MUSICAL COURIER's policy indorsed in a manner never contemplated in the days before the stencil war.

MR. J. B. WOODFORD, secretary of the Hallet & Davis Company, left this city on the Nevada last Thursday for Glasgow and will spend several months in Europe on a vacation. Mr. Woodford has been applying himself with excellent results in the interests of his company, and has, among things, secured the services of Ferd. Anguera as retail salesman for the Boston wareroom of the company. Anguera had been engaged in a similar capacity for a number of years in Halifax.

THE Farrand & Votey Organ Company, of Detroit, have adopted a new plan to sell their pipe organs. They will pay any retail piano or organ dealer a commission for placing an organ or assisting them in securing a sale of a church organ. The party who has observed this shrewd move informs us that he knows of a number of instances where the Eastern pipe or-

gan manufacturers lost sales by overlooking this plan. Local dealers are very apt to know where pipe organs are about to be placed in their respective vicinities, and their aid in such a transaction is simply invaluable.

MESSRS. DYER & HUGHES, of Foxcroft, Me., have placed some of their new pianos on the market. They continue the manufacture of organs as heretofore. This is the only place in Maine where there is a piano manufactory. Mr. H. B. Hook, of Boston, a gentleman of long experience in the business, has charge of the factory. They expect that their new factory, a building 60x240 feet, will be ready for occupancy before October 1, when they will make a strong bid for piano business.

WE wish to thank Messrs. Haines Brothers for a handsome lithographic sign showing their superb factory at 132d and 133d streets and Alexander-ave. The sign is adorned by two excellent likenesses of Adelina Patti and Christine Nilsson, both of whom, as is well known, have indorsed the Haines piano in unqualified terms. Both the 132d-st. and the 133d-st. fronts of the factory are shown in the picture, and some idea of its magnitude and architectural beauty may be gained. This has turned out to be one of the wisest of Mr. Napoleon J. Haines' many real estate investments, since, as we have before stated, he has already been offered a handsome advance if he would sell the property to be used for other purposes. Of course these propositions cannot be entertained, because of the prosperity and rapid growth of their business. Mr. Haines looks for a particularly good trade this fall and feels warranted in doing so by the present activity of the Haines agents, as shown by the orders that are constantly coming in.

A GLANCE at one of the regular MUSICAL COURIER tables to be found in another column will show to those interested in statistics of the music trades that the total value of our exports of musical merchandise amounted to \$1,105,134 during the fiscal year ending June 30, 1890, as compared with \$998,068 for the fiscal year ending June 30, 1889, giving us the gratifying increase of \$107,066.

The decrease in our imports as shown for the same period is \$18,299, which gives us \$125,365 to the better in the matter of total increase for the fiscal year of 1890 over the fiscal year of 1889.

It will also be seen that no less than 11,490 organs were exported, as against 10,723 for 1889, an increase of 767 instruments, with an appreciable raise in the average price, showing a total advance in value of \$69,016. As to pianos there is an increase of 42 instruments and an advanced value of \$22,043, with also an advanced average price. We again regret that we cannot give the number of pianos imported, they being merged under the one heading, "Musical Instruments and parts thereof." It would be interesting to again show some people how exaggerated their ideas on this subject are.

THERE is going to be another big piano factory put up in New York city. This time it will not be a new enterprise, but will be the result of years of experience and the result of a grave misfortune out of which springs this new endeavor. Since the disastrous fire at Weser Brothers' they have been planning the construction of a mammoth factory on the site of the disaster which should place them in a position to meet the demands being made upon them for goods. They were not crushed by their misfortune, but before the ashes of the old structure were cold they were preparing to make the best of their difficulty and were pushing forward such work as was possible in extemporized shops in neighboring buildings. When the insurance companies had settled they secured the designs for the new fac-

tory, which will be a handsome building of brick and stone, 75 feet front, 100 feet deep, eight stories high.

It is expected that operations will be commenced this week and that some floors will be ready for occupancy by October. The entire place will be lighted by electricity, and it is expected that the new machinery which is now being made for them will be run by the same power. Messrs. Weser Brothers will be ready to turn out 100 pianos per week.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, AUGUST 19, 1890.

THE piano manufacturers of this city are as well satisfied with the business of the summer and as hopeful for the future as any body of producers in the whole country. No concerns have grown from small beginnings up to the present production faster than they have. From manufacturer to the smallest dealer in town the feeling as to the outlook for fall trade is one of buoyancy. There is not a cause that can be discerned at the present time to interfere with as large a business, if not larger than has ever before been done. It is true that in some localities there has been a cry of drought and small crops, but there is always a similar complaint every season.

Messrs. Lyon & Healy have received a most courteous letter from Mr. F. G. Smith, disclaiming any intention of interfering in any way with their claim to the name of Washburn, as applied to stringed musical instruments. It is therefore to be presumed that some other name will be applied to what is now known as the Washburn Piano Company.

Three young scions of the house of Knabe were visitors to Messrs. Lyon & Healy this week, Mr. Ernest Knabe, Jr., Mr. Wm. Knabe and Mr. Chas. Keidel, Jr. As they were, simply on a pleasure tour, it is hoped that they will all enjoy their further trip to Colorado and St. Paul and Minneapolis. The Lyon & Healy factory was a surprise to the visitors, who were interested not only in the fine factory building, but also in the novelty of much of the machinery used, and in the peculiar method employed in the transmission of power to each building.

Messrs. Story & Clark are very busy. They are making large numbers of especially large combination organs, and their "Mozart" organ is growing in favor daily. Mr. Melville Clark is now in Paris.

The firm is also working on some new electrical features, which will be embodied in their organs within a short time. They have just forwarded 15 tons of organs to the seaboard for foreign shipment.

Mr. Justus Gray has the largest lot of Schomacker pianos ever shown in this city. While he has been very much handicapped by his removal, and by the long siege he was obliged to undergo in getting his store in shape for business, he has, nevertheless, succeeded beyond his anticipations, and with renewed exertions this fall expects to place the Schomacker in an enviable position. He will have some concert grands brought on, and will have them used this coming season. This, with a system of liberal advertising, will probably enable him to realize his expectations.

Mr. A. M. Wright, the manager of the Manufacturers Piano Company, has gone East on a vacation. Mr. Wright came from Boston, but has been here long enough to have become a genuine Chicagoan, and has the reputation of being one of our most popular and successful salesmen in the wholesale line.

Mr. J. V. Steger is still in the East, but he need not hurry home on account of his business, which is amply taken care of by his very able assistant, Mr. S. R. Harcourt, who, though still a very young man, has become one of our most successful salesmen.

Messrs. Lyon, Potter & Co. are having an excellent trade in Steinway pianos of course, but the surprising feature of their trade is the number of A. B. Chase pianos that they have disposed of and the ease with which they are sold.

By the merging of the Wheelock and Weber houses there would have been one less piano store in Chicago had it not been offset by the new concern of Messrs. Meyer & Weber. There are still plenty of piano warerooms here, there being no less than 37 stores and factories where pianos are sold at retail.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF

GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREHOUSES:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

FISCHER
ESTD 1840
PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 464 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

LADIES! ATTENTION!

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth, and all other injurious minerals, are contained in the
PERFORATED CHAMOIS SACHETS,
the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. **THORPE & CO.,** Sole Manufacturers, 80 Cortlandt Street, New York.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.



NON-IRRITATING TO GUMS OR ENAMEL
FOR SALE BY ALL DRUGGISTS

INSTALLMENTS.

Stencils—The Entire Situation Reviewed

BY MR. A. L. BANCROFT, OF SAN FRANCISCO.

ALTHOUGH not invited to do so, I offer a few ideas on the business of selling pianos on installments, and thus contribute my mite toward the good work which is so thoroughly being carried on by THE MUSICAL COURIER.

The communications which have been published show that they come from dealers whose circumstances widely differ, ranging from the one extreme of the newly established business man with but very limited capital to the dealer having a large surplus, which perhaps is lying idle, and for which he is very glad to find remunerative employment.

The dealer with the surplus capital is not going to retire from the installment business, nor from employing his capital in selling on very long time and accepting very small sums on account of the purchase money. On the other hand, the dealer with but small capital feels cramped and uncomfortable every time he makes an installment sale and wishes that he was a Chinaman and lived in the Celestial Empire, where people are compelled to liquidate every New Year's Day.

It is quite clearly shown that the installment business is very thoroughly established and will continue to abide with us. Besides, it appears that the sale of pianos as a whole is very decidedly increased by the installment feature of the business, for the reason that if pianos could only be purchased for cash the money in many cases would be spent in small amounts long before the round sum required for the purchase of a fairly good instrument could be accumulated.

This being the situation what is the sensible thing to do about it? Of course the dealer will adopt a policy best suited to the amount of his capital and his general situation, regardless of whether it is pleasing to his friendly competitor or not. But there are some foundation principles which it would be well for all to consider. For anything short of unlimited capital in the hands of a business house having but little or no young blood, it is a better policy to influence the business in the direction of spot cash payments to as great an extent as possible without curtailing sales by doing so. This can be done by a combination of influences: First, the price; sell for a less sum for cash than on installments; second, the rate of interest; make it high, letting the customer feel that it is high and that money can be borrowed

from the bank on real estate security at a lower rate than the dealer is willing to accept on the deferred payments of a piano purchase; third, the time; decide in cold blood what is the limit as to the time, and then, in the desire to effect a sale, do not exceed your limit. The instrument should be kept insured at the purchaser's expense; the loss, if any, payable to the vendor.

The following points are covered in our installment contracts:

1. A certain sum down. We try to get as much as we can, but are not happy unless we have about one-fifth.
2. Monthly payments of the balance in such amounts that all shall be paid in as short a time as the circumstances of the purchaser will admit.
3. The title to the instrument remains in us until the purchase money and interest are fully paid.
4. In case of failure to pay installments promptly we have the option of taking possession of the instrument and retaining an amount for rent at a specified rate, usually a liberal one, and also an amount for assessed and liquidated damages. We return to the purchaser the remainder of the money paid in, if any there be, to his credit. Of course it is our policy to have as few forfeitures as possible, and we never exercise our option except in extreme cases.
5. The purchaser agrees not to remove the piano without our consent.
6. We are authorized to keep the piano insured for our benefit at the purchaser's expense.

In making a sale on conditions such as these we must have a profit on the transaction. We obtain as near our regular established prices as possible, and pay commissions when we must. With the competition which exists among the hundred piano manufacturers of the United States, most of whom are represented on the Pacific, the cutting of prices occurs often enough to prevent our building very large air castles with the accumulated capital of our prospective profits.

Stencil Pianos.

At this time I would like also to ask a few conundrums about stencil pianos.

Why should not the manufacturer be perfectly frank and honest in the statement upon the name board of his instruments? Why should not a manufacturer make more than one grade of pianos if he wishes to do so, and why should any odium be cast upon him for so doing?

In case this was done, his raw material might be worked up closer and to better advantage. Why should not Messrs. Peters, Wright & Dixon make

three lines of instruments and place the names upon the name boards in this way:

THE PETERS PIANO,
Manufactured by
Peters, Wright & Dixon,
Boston.

THE LISZT PIANO,
Manufactured by
Peters, Wright & Dixon,
Boston.

THE THALBERG PIANO,
Manufactured by
Peters, Wright & Dixon,
Boston.

The three lines might be known by the names of the three members of the house—a line of Peters pianos, the Wright piano and the Dixon piano—or, if one manufacturer buys out another one, why not continue to manufacture the old piano, but put his name on it as manufacturer?

Why is this not the sensible thing to do and the straightforward, honest way to do it?

A. L. BANCROFT,

A. L. Bancroft & Co., Piano Dealers, &c.
SAN FRANCISCO, August 12, 1890.

Henry Kroeger, Jr.

WE extend to Mr. Henry Kroeger and his family our sincere sympathy. Mr. Henry Kroeger, Jr., the oldest of the Kroeger sons, died on Sunday last at the East End Hotel, Rockaway Beach, from injuries received while bathing in the surf on Saturday evening. He was an expert swimmer, and as nearly as can be ascertained the accident was caused by his striking a sunken post or one of the poles that hold up the life lines. Mr. Kroeger was a practical piano man, having gone through the various parts of the factory, and was at the time of his death the right hand man of his father. He was unmarried, 28 years old, and lived at 411 East Fifty-eighth-st., from whence the funeral will take place.



CARL RÖNISCH,

DRESDEN, GERMANY,
— MANUFACTURER OF —

Grand and Upright PIANOS.

By Appointment to the Royal Court. Royal Councillor of Commerce.

ESTABLISHED 1845.

Highest Awards at many Exhibitions. Decorations from Foreign Courts. Testimonials from Great Authorities.

MORE THAN 1,500 PIANOS IN USE
IN THE UNITED STATES.



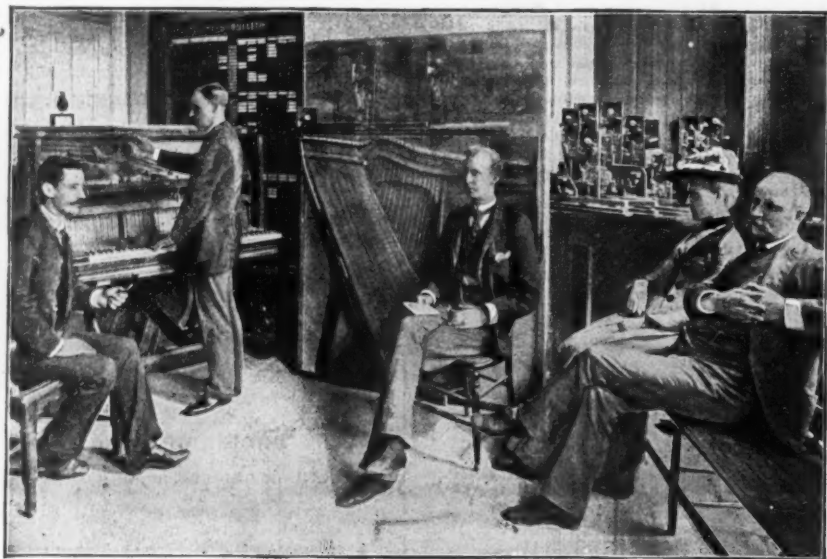
THE TUNING INDUSTRY.

PIANO and organ tuning as a special and remunerative industry is a product of the present century, and principally of the present generation. In order to appreciate the present magnitude and importance of this rapidly increasing industry we need to consider not only the vast number of instruments already in general use, but also the yearly output of the manufacturers of this country alone. The returns for 1889 show a total of not less than 170,000 pianos and reed organs made and sold. In place of the widely separated few who less than 100 years ago incidentally attended to the tuning and repairing of musical instruments, we now have an army of thousands who depend upon this work for their entire support. From a yearly income of but a few hundred dollars in 1800, the increase amounted to nearly \$2,000,000 in 1889. Not only have the number of piano and tuners thus rapidly increased, but, what is far more significant, both have risen in character and efficiency, and are still rapidly rising.

The wonderful delicacy of tone and action of our modern instruments imperatively demand workmen of a high grade of intelligence and skill, and to no one of the many who aid in its construction does this apply so forcibly as to the tuner who finally becomes responsible for its constant care. During the process of construction each instrument passes through the skilled hands of many different work-

ment factory; never spent \$1 for instruction, save perhaps for a so-called "Tuner's Guide," and in numerous cases, many of which are personally known to the writer, actually tuned (?) their first instrument under the guise of a professional, at regular prices. This condition of things has become so serious that in several States tuners' associations have been organized which admit those only who pass a satisfactory examination. These receive a badge and letters of recommendation, the association guaranteeing their work. It is certainly to the interest of every instrument owner to demand of each applicant vouchers equivalent to the above, for in this way, as in no other, will the country be relieved of that deplorable vandalism which threatens the usefulness and value of so large a number of instruments.

The tuner's duties naturally divide themselves into two distinct lines of work—tuning proper and the adjustment or regulation of the mechanism. The first requires a thoroughly trained ear and a general appreciation of harmonic relations and effects. The second a natural mechanical ability, made practical by careful study and experience. To the professional one is as essential as the other, and both therefore ought to be carefully studied by everyone who is looking to this work as a means of support. Any natural musician can usually master the principles of tuning with very little effort, though he may be practically unqualified and unable to do the mechanical work success-



A TUNING LESSON.

men, each one of whom becomes a veritable expert in his special department of work, and his product or impress is a practically perfect one; but when at last the finished instrument stands forth as true and perfect as the combined skill of these experts can make it, what is to become of it? Into what other hands is it now to fall? Who shall anticipate the weakness and change which time and constant care entail? Who with thoughtful care and consummate skill shall bind up the broken joints and tune again the weary strings to their accustomed harmony?

Shall he who must keep in perfect condition the tone and tune and touch imparted by a score of experts be inferior in intelligence to any one of them? Certainly not! Indeed, he who would attempt to keep an instrument even in fair condition must have, in addition to technical skill as a tuner, the general knowledge possessed by all those who aided in its construction. It will thus be seen that the tuner of the present day, since upon him alone rests this weighty responsibility, must be a person of unerring judgment and skill in all matters pertaining to the structure (anatomy) of the instrument. And in addition to this he must be of a thoroughly musical nature, and, if possible, a practical performer.

That such as these are too seldom found calls for no comment of mine. The wreckage bearing the name "piano" abundantly emphasizes the need either of an immediate cessation in piano building, or a more systematic and complete education of the tuners into whose hands they are to fall. But, as was said at the beginning, there is reason for much encouragement on account of the better educated class of men who are now preparing to make this field of labor their specialty. As a matter of fact the public is almost wholly responsible for the intelligence of the workmen in this as in all other branches of industry. For so long as the owners of instruments continue to employ those who cannot furnish satisfactory evidence of their ability, just so long will there be those who are willing to learn all they are ever to know about the tuner's work at the expense of their confiding patrons and the instrument they are allowed to experiment upon.

A somewhat careful investigation of this matter shows that one out of three tuners at large, and of those who have no special abiding place (tramps) two out of three, were never employed so much as a day in a musical instru-

ment factory; never spent \$1 for instruction, save perhaps for a so-called "Tuner's Guide," and in numerous cases, many of which are personally known to the writer, actually tuned (?) their first instrument under the guise of a professional, at regular prices. This condition of things has become so serious that in several States tuners' associations have been organized which admit those only who pass a satisfactory examination. These receive a badge and letters of recommendation, the association guaranteeing their work. It is certainly to the interest of every instrument owner to demand of each applicant vouchers equivalent to the above, for in this way, as in no other, will the country be relieved of that deplorable vandalism which threatens the usefulness and value of so large a number of instruments.

There can be no question but that it is the imperative duty of music teachers to become thoroughly acquainted with the methods and practice of tuning. For even though they may not wish to undertake the actual work of tuning, they ought at least to be intelligent critics. It should, however, be emphatically stated in this connection that unless teachers or others who would do their own piano tuning first become practically familiar with the work they will do both themselves and the public a far greater good by employing a competent professional to attend to their instruments, as often as in his judgment there is need. Considerable has been said of late regarding ladies as tuners, and I would add a few words on the subject. In the first place, any lady who may desire to enter this or any class of labor heretofore confined to men exclusively must naturally expect to overcome certain prejudices before her work will receive a fair recognition or reward. But I am free to say, though it is with regret that I state it, that my observation goes most positively to show that she has far more to fear from the ill will of her own sex than the opposition of her brothers. I have for several years employed ladies as tuners in the institution with which I am connected, both on account of their ability and also to test their tact and endurance. Their work has been exceedingly satisfactory to the management, the gentlemen professors and myself, but the lady students whose pianos they were obliged to tune have very generally expressed a lack of confidence and a decided preference that the work be done by a gentleman tuner. If women wish to see their own sex succeed in the more independent and remunerative pursuits they must absolutely abandon these unworthy prejudices and antagonisms.

Can women learn to tune? Certainly, and often more accurately than men. With the mechanical part, however, they usually find far more trouble; but with patience and thorough discipline they become expert and successful workers.

Much could be written upon the encouraging outlook for competent workers in this field of endeavor, and especially in connection with the conservatory school of tuning, but I will only add that no other line of employment gives so much promise in the way of new and constantly increasing business as does this. In this as in all other employments there are those indeed who earn but a scanty support, not by reason of a lack of work to be done, but rather on account of their own unworthiness or lack of enterprise. But to him or her who would find an independent and remunerative occupation and whose inclinations and abilities naturally tend toward employment of this character, I can safely say that they will find in it a pleasant, profitable and for years to come an increasing industry. F. W. HALE.

New England Conservatory of Music, Boston, Mass.

The Trade.

—W. R. Gratz and family are spending the vacation at the Brighton Beach Hotel.

—A patent has been granted to O. Berggren for a transposing keyboard for pianos. No. 433,315.

—The Wilcox & White self playing pneumatic symphony organs are now on sale in this city in the warerooms of William Mylius, 12 Union-sq.

—T. F. Barding has gone into the piano and organ trade on his own account at Meridian, Miss., and the firm will be known as T. F. Barding & Co.

—Mr. G. L. Worth, of Messrs. G. L. Worth & Co., Montgomery, Ala., is not the Alabama State Commissioner to the World's Columbian Exposition, but is an alternate commissioner.

—The headquarters of the Grand Army posts of Iowa, Indian Territory, Ohio, Illinois and Missouri during the great gathering at Boston last week were at Mason & Hamlin Hall, in that city.

—The Loring-Anderson Company, of Chicago, has been incorporated at Springfield, Ill., to manufacture musical instruments. Capital stock \$2,000. Incorporators, Rudolph Loring, Joseph Anderson and G. Nelson.

—The daughter of Mr. H. W. Hall, manager of Bailey's Music House Burlington, Vt., Miss Mable Abbie Hall, will be married to-morrow at the First Congregational Church of Burlington, to Mr. Charles Everett Sherburne.

—A. W. Moore, Independence, Ia., has entered into an arrangement with the Cottage Organ Company to travel for them in Iowa, assisting the local dealers to push their organs. Mr. Moore enjoys a reputation as an excellent salesman.

—The machinery for the new Century piano factory has already been shipped and will be placed in position immediately upon completion of the building, which is growing at a rapid rate. The company expects to have it under roof within the next 10 days.

—Mr. C. Riegger has taken charge, as manager, of Mr. Emil Wulschner's piano and organ branch house at 632 Fourth-ave., Louisville, Ky. Mr. Riegger is an excellent man for the place and will increase the already good business which Mr. Wulschner has secured.

—The Berlin Piano Company (Limited) has been incorporated at Toronto, Canada, with a total capital stock of \$100,000, divided into 1,000 shares of \$100 each. The first directors are Messrs. H. L. Jargen, J. Kaufman, Benj. Schlichter, L. J. Breithaupt and Martin Nelson.

—Mr. Henry Kleber, the vivacious veteran of the Pittsburgh music trade, is staying for a short time at his farm on Bush Creek, Butler County, Pa., where he expects to sufficiently recuperate his always aggressive vitality to make things hum in the neighborhood of Wood-st. and Fifth-ave. this fall.

—Mr. John R. Henricks, of Pittsburgh, is expected in New York some day this week. Besides attending to the affairs of the new Henricks Company he will complete arrangements for a series of six entertainments, known as the "Star" course, four of which will consist of music by leading soloists and organizations.

—N. M. Crosby, traveling for the New England Organ Company, has, during his present trip, thus far established 10 new agencies for the sale of the Woodward & Brown pianos, and all the dealers selling them utter only the highest praise for these excellent pianos. He has also added 13 new agencies to the New England Organ Company's organ list.

—"Ladies" are in demand everywhere. One advertisement in the "Journal" asks for "a lady to do a small family washing each week, and to take her pay in violin or piano lessons from a competent teacher." Shall we soon see "A lady wanted to give violin or piano lessons each week, and take pay in instruction in washing from a competent teacher?"

—La grippe has had a peculiar effect upon Mr. Samuel Hamilton. The gentleman's voice had hitherto been a tenor of robust quality, but after his experience with the disorder referred to his vocal cords have been relaxed so that throughout the register Mr. Hamilton's voice has fallen two full notes. He is now a baritone. One more attack of la grippe would probably make a La Blache or a Carl Fornes out of Mr. Hamilton. —Pittsburgh "Bulletin."

—Goddard & Manning, piano case manufacturers, find an increase of accommodations necessary to enable them to handle their increasing business to advantage, and the Millers River Building Company, owners of their shop, are to erect another story for their use. They are now employing some 50 hands, and are enjoying a very prosperous run of work. Their products have no superior in thoroughness and elegance of workmanship, and the trade in different parts of the country are finding this out.—Athol, Mass., "Transcript."

—The New England Piano Company has issued a series of four ballads by Mr. Lon Dinsmore, entitled "Tu-Wee, Tu-Wee," "The Dear Old Songs," "As Softly Shine the Silver Stars" and "The Twilight Home." Mr. Dinsmore, who enjoys the position of confidential man to Mr. Thomas F. Scanlon, is also widely known as an excellent musician. For many years he has devoted such little time as he has not given to business to musical composition, and his name is on the title page of many popular songs. We understand that he is now at work upon a light opera, the completion of which we look forward to with interest.

WANTED—By a good pianist, wareroom position as piano salesman. Best of reference given. Address "X. Y. Z.," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A first-class piano tuner and repairer, one that is sober and not afraid to work. Address B. & Co., care of THE MUSICAL COURIER. One that understands organ repairing preferred.

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A program of unusual excellence has been selected, and beside the masterly playing of Mr. Clarence Eddy, Mr. Lavin, the distinguished tenor, will be heard in a fine, sacred aria entitled "Remember now thy Creator." Three choruses under the direction of Emilio Agramonte will be sung by a chorus of sixteen selected voices. An altogether fine concert is anticipated.—Grand Rapids "Herald."

The organ at the new Congregational Church is completed and has been tested. The organ is a handsome one, in perfect accord with the rich interior furnishing of the new church. The style of the front is of the new open style, displaying the pipes grouped symmetrically and decorated with gold, silver and bronze. The organ contains two manuals and 30 stops, and has 2,000 pipes. The diapasons are of the cathedral scale, and the solo stops, such as the doppel flute, aeolina, trumpet, oboe and bassoon, are on new scales and voicings. The "action" throughout is made on "Jardine's simplification system," which reduces the friction to a minimum and secures a noiseless touch. The tone of the organ, by judicious selection of the various registers and by artistic voicing, secures remarkable sweetness and individuality of tone in the solo stops, majesty and depth in the diapason stops and a rich inter-blending tone in the chorus stops. The excellence, durability

and finish of the work, even in its insignificant details, have been carried to the highest attainable standard, and this instrument, which is a representative one, shows the perfection to which the art of organ building has advanced. The organ was made by Jardine & Son, a firm of organ builders which has done much of the organ furnishing throughout the country. Charles Jardine has been here and personally superintended the building of the organ. It is undoubtedly one of the finest instruments in the West, and Sioux City will feel proud of it.—Sioux City "Journal."

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"A woman was here a few days ago, who after a close examination of the case wanted to know if it was all made of the same kind of wood. The upright pianos are now used entirely and have been for several years, but a farmer from Calaveras said, a few days ago, that he'd 'rather have one of them flat ones.' His daughter objected to an upright piano, saying that it looked too much like an organ. A lady who visited us recently, after getting the lowest cash price, wanted two piano covers, two stools (she said they played duets sometimes) and several instruction books. Pointing to an expensive hammered brass stool she said she thought she would like a couple of that style. She was told that those were electric stools and used only by invalids. She then asked our advice regarding the merits of pianos kept by rival firms, the qualities of which are of course mildly condemned; the instruments were not

adapted to this climate. She said that another dealer had offered to keep the piano in tune for five years if she would purchase an instrument from him. To cap the climax she said she would bring in a music teacher to pass upon the merits of the instrument. This settled it, for the music teacher she named was never known to be satisfied with a piano unless there was a large commission allowed him.

"San José has the reputation of having more musical culture than any other city in the State. There are more pianos in this city at present than in any other city on the coast, excepting, of course, San Francisco and Los Angeles. I suppose the sales of the stores of this city will probably reach 10 pianos a month, and at an average cost of \$400 the sales will aggregate \$4,000 a month."

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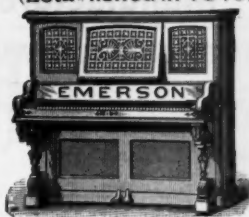
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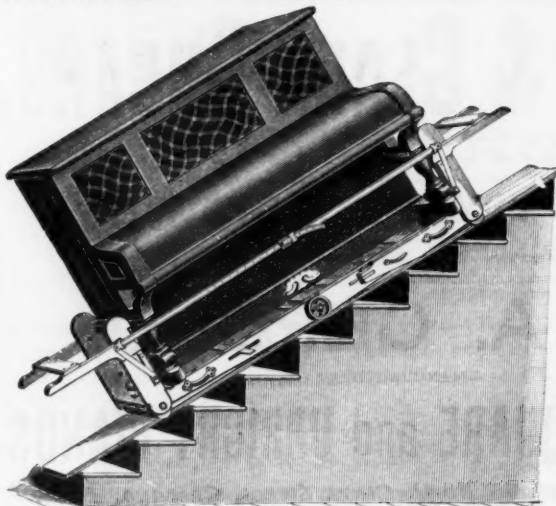
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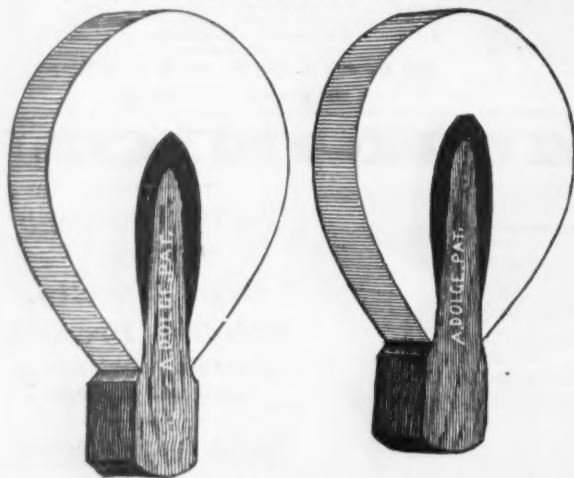
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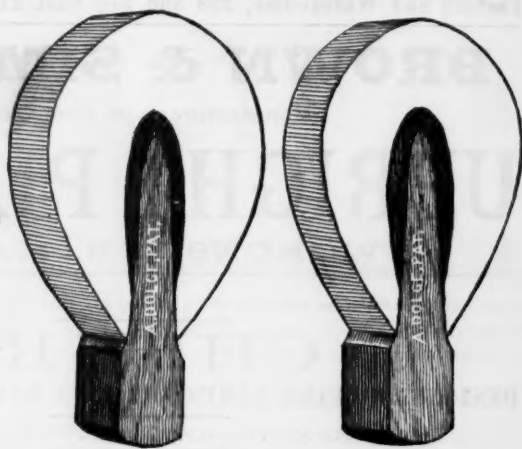
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